

A taste of the late '40s through the early '60s found in amateur stereo slides







by Mark Willke

The Modern Kitchen

These views of kitchen interiors were shot on some unknown film, and over the years it has faded to all oranges and browns. But fortunately the scanner software and Photoshop were able to restore much of the original color, even if the final result is still not quite lifelike.

The exact purpose of these photos is not known, but the photographer apparently operated a photo studio near Seattle, so they may have been the result of some commercial project. It is evident that some off-camera lighting was used to illuminate these rooms.

It's a treat to see the vintage appliances, although I'm not even sure what those are in the back of the first view—perhaps a washer and dryer? Various countertop appliances are also included. All that seems to be missing is a 1950s housewife!

This column combines a love of stereo photography with a fondness for 1950s-era styling, design and decor by sharing amateur stereo slides shot in the "golden age" of the Stereo Realist—the late 1940s through the early 1960s. From clothing and hairstyles to home decor to modes of transportation, these frozen moments of time show what things were really like in the middle of the twentieth century.

If you've found a classic '50s-era image that you would like to share through this column, please send the actual slide or a high-resolution side-by-side scan as a jpeg, tiff or photoshop file to: Fifties Flavored Finds, 5610 SE 71st, Portland, OR 97206. You can also email the digital file to strwld@teleport.com. If the subject, date, location, photographer or other details about your image are known, please include that information as well.

As space allows, we will select a couple of images to reproduce in each issue. This is not a contest—just a place to share and enjoy. Slides will be returned within 6 to 14 weeks, and while we'll treat your slide as carefully as our own, Stereo World and the NSA assume no responsibility for its safety.



A Publication of National Stereoscopic Association, Inc.



NSA Board of Directors

Lawrence Kaufman, *Chairman*Alexander Klein Phyllis Maslin
William Moll Russell Norton
H. Lee Pratt Ernie Rairdin
Jeremy Rowe Al Sieg
Leonard A. Walle

NSA Officers

H. Lee Pratt, President
John Bueche, Vice President
Barb Gauche, 2nd Vice President
Mary Ann Sell, Vice President, Activities
Wolfgang Sell, Vice President, Activities
Carol Bowers, Treasurer
John Zelenka, Secretary

Stereo World and Web Staff

John Dennis, *Editor* Lawrence Kaufman, *Contributing Editor* Mark Willke, *Art Director* Russel Norton, *Web Development*

How to Reach Us:

NSA Membership and Stereo World Subscriptions

New memberships, renewals & address changes) P.O. Box 86708, Portland, OR 97286 e-mail: strwld@teleport.com

Stereo World Editorial Office

(Letters to the editor, articles)
5610 SE 71st Ave., Portland, OR 97206
(503) 771-4440
e-mail: strwld@teleport.com

Stereo World Advertising

(Classified, display and insert ads)
5610 SE 71st Ave., Portland, OR 97206
(503) 771-4440
e-mail: strwld@teleport.com

NSA Regions

Please contact your regional Director for information about local events or NSA activities. See current list at: http://stereoworld.org/about.php

Stereoscopic Society of America

(Affiliated with the National Stereoscopic Association) Dan Shelley, Membership Secretary 4366 Morning Glory Rd. Colorado Springs, CO 80920 (719) 209-2799 e-mail: dshelley@dddesign.com

Stereo World on the Web

http://stereoworld.org

Volume 42, Number 2 • September/October 2016

2 Editor's View

Comments and Observations by John Dennis

4 New French Reel Set & Viewer review by Sheldon Aronowitz

5 Gaia's First 3-D Star Map Released

6 3D-Con 2016
Part 1:Tempest Tags Tulsa
by John Dennis

12 The Society and Beyond

The Stereoscopic Society of America and the Wider, Deeper World of Today's Stereographers by David Kuntz

15 New Galapagos 2-Reel Set review by Sheldon Aronowitz

16 William Harding Warner Landscape Photographer 1825–1895 by Peter Klein

24 From the Archives
Reviews from 19th-Century Photographic Journals
by Paula Fleming

26 Masters on Glass review by Leonard A. Walle

27 The Unknowns
Can You Identify the Subjects of these Views?

by Russell Norton

28 NewViews
Current Information on Stereo Today
by David Starkman & John Dennis

30 Classified
Buy, Sell, or Trade It Here

33 David Tinder







Front Cover:

"Standing Tall." by Bill Costa won 2nd Place in the 3D-Con On-Site Image competition. The 76 foot tall "Golden Driller" at the Tulsa Expo Center celebrates the vital role of the oil industry in Tulsa's history with a curiously Soviet style heroic sculpture, later a stop on Monday's excursion.

Back Cover:

An 1861 glass stereoview of the Boulevard de Sebastopol by Claude-Marie Ferrier, from Leonard Walle's review of the new book The Glass Stereoviews of Ferrier & Soulier by John B. Cameron and Janice G. Schimmelman.



The National Stereoscopic Association

is a non-profit organization whose goals are to promote research, collection and use of vintage and contemporary stereoviews, stereo cameras and equipment, and related materials; to promote the practice of stereo photography; to encourage the use of stereoscopy in the fields of visual arts and technology; to foster the appreciation of the stereograph as a visual historical record.

Stereo World (ISSN 0191-4030) is published bimonthly by the National Stereoscopic Association, Inc., PO Box 86708, Portland, OR 97286. Entire contents ©2016, all rights reserved. Material in this publication may not be reproduced without written permission of the NSA, Inc. Printed in USA. A subscription to Stereo World is part of NSA membership.

Annual membership dues (six issues): \$32 third class US, \$44 first class US, \$44 all international memberships. New members receive a plastic lorgnette viewer. *Member, International Stereoscopic Union*

Thoughts of Tulsa

erhaps the most important thing to say about 3D-Con 2016 is that too many members missed an interesting, instructive and memorable week of 3-D history and its stunningly evolving technology. Maybe the thought of Oklahoma in July was too easily fused with the understandable allure of next year's NSA/ISU extravaganza in California, but those who came to Tulsa had a great time despite a rather dramatic power outage that would quickly demonstrate the resilience of both organizers and attendees. Our 2-part coverage will conclude in the next issue with the Stereo Theater shows, excursions, workshops and Special Interest Groups.

Editor's View

Comments and Observations by John Dennis

Through all the exciting days of the convention, one historical issue occasionally broke into my thoughts. I knew Tulsa's 1921 race massacre had been a unique event in 20th century U.S. history-different in both scale and nature from any simple "riot" or other racist violence of the Jim Crow era. I wondered if the memorial park would be included in any tour, or if this dark episode in Tulsa's history would be mentioned in some way. As it turned out, the final words of the convention's final day were devoted to a brief but frank and intense account of the event. As Monday's day-long excursion was returning to the hotel, the Tours of Tulsa guide described on the bus PA system the details leading to the attack on Tulsa's thriving black community, the killings and aerial firebombing, and the aftermath that included a nearly successful cover-up and whitewashing of the city's history. For many visitors, it made the experience feel a bit more honest and complete than it would have otherwise.

Of the many accounts available online, it's hard to beat one from someone who lived through it, that of Tulsa lawyer B.C. Franlkin, found in 2015 and recently donated to the Smithsonian's African American History Museum. I had read of the evolution of language used in describing

the event, from "race riot" to "tragedy" to "massacre," and I'd concluded that the most apt word to use might be "pogrom" in view of the

involvement of local authorities beyond simple mob hysteria. It was intriguing to then read Franklin's own conclusion, "We increasingly use the term massacre, or I use the European term, pogrom." See http://tinyurl.com/hytgih8.

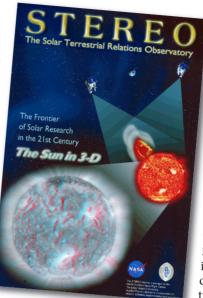
Lost and Found

Imagine you had set up two radiosynchronized cameras on a deserted mountainside for a really wide hyperstereo of a massive valley.

Then, after shooting several stereos, imagine that you go back down the trail but somehow can't find one of the cameras! The loss might be nearly matched by the embarrassment, and that was pretty much the situation NASA found itself in when contact with one of the two 3-D solar study spacecraft, STEREO-B, was lost in 2014 (see *SW* Vol. 32 No.

1 page 16). As intended, the two craft had drifted far apart after getting stereos of the sun, and STEREO-B was on the other side of the sun during the test of a timer when it shut down and was effectively lost. On August 21, the Deep Space Network antenna array reestablished contact with STEREO-B after 22 months. Monitoring of the spacecraft's condition will continue, and it's not vet known if more solar

stereos will be possible when STEREO-B's orbit again brings it closer to the still functioning STEREO-A.



Explore the World of Stereo Images

Please start my one-year subscription to Stereo World magazine and enroll me as a member of the National Stereoscopic Association.

	U.S.	membership	mailed	third	class	(\$32)	١.
--	------	------------	--------	-------	-------	--------	----

- U.S. membership mailed first class for faster delivery (\$44).
- All international memberships (\$44).
- Send a sample copy (U.S. \$5.00, all other \$10.00).

Please make checks payable to the National Stereoscopic Association. Foreign members please remit in U.S. dollars with a Canadian Postal Money order, an International Money Order, or a foreign bank draft on a U.S. bank.

Name

Address

City

State

7in

National Stereoscopic Association

PO Box 86708, Portland, OR 97286

The Only National Organization Devoted Exclusively To Stereo Photography, Stereoviews, and 3-D Imaging Techniques.

3D-Con 2017 Date Change!

New dates: Aug. 8-14, 2017

Irvine, CA • Hotel Irvine Jamboree Center

www.3d-con.com

For a special Irvine 3-D treat, see tinyurl.com/zbv2wv8



Add the ISU to Your World

s the joint NSA/ISU 3D-Con looms A in August of 2017, this is a good time to consider joining the ISU and receiving STEREOSCOPY magazine. The current issue (Number 107) features articles about the upcoming congress, a 360° 3-D video rig by its designer, and using the Triggertrap app for synchronizing digital twinrigs. All the stereos in STEREOSCOPY, including the impressive gallery sections, are reproduced using high quality screenless printing which works well with high magnification viewers like the OWL or the new LITE OWL. To join, see www.isu3d.org. And don't miss the delightful 3-D promo video for the joint 2017 event at tinyurl.com/zbv2wv8.

GONE MADDD



THIS CAN TAKE *3-D PICTURES,* FORECAST THE WEATHER, AND EVEN DRY MY HAIR, BUT THE ONE THING MY NEW PHONE CAN'T DO IS MAKE PHONE CALLS."

by AARON WARNER 3-D by Charles Barnard



"THIS CAN TAKE *3-D PICTURES,* FORECAST THE WEATHER, AND EVEN DRY MY HAIR, BUT THE ONE THING MY NEW PHONE CAN'T DO IS MAKE PHONE CALLS.



New French Reel Set & Viewer

review by Sheldon Aronowitz

The set's colorful box.

There is a new View-Master item on the market, not from the official licensed Basic
Fun/Bridge Direct producer (see my article in SW Vol. 41 No.5, page 7 regarding Basic Fun/Bridge Direct)—but from a French toy company called Moulin Roty. Moulin Roty is an iconic and well established French toy brand, a worker-owned cooperative based in a small French town, Nort-sur-Erdre, with a population of a little over 7,000.

In 1972, a group of 20 or so friends were searching for a common project that would provide both work and a certain way of life. The group decided to purchase an old mill that had fallen into ruins. They renovated the mill bit by bit so that their families could move in and live there together as a commune. The Moulin Roty toys are beautifully crafted boutique style plush toys of high quality. The company values quality, creativity and colorful design in educational, interactive and somewhat retro toys. All of the Moulin Roty toys are designed in France using French fabrics and materials.

This View-Master boxed set is basically a departure from the typical Moulin Roty toys, as the manufacture took place in China as opposed to France. A specially designed "focusing" 3-D Viewer, similar to Dalia's (3Dstereo.com) or the Lakeshore focusing viewer, comes with three reels, each depicting a different part of the movie making process told only in pictures—"Welcome to the studio!," "Behind the scenes!" and "Action!" The idea behind the project was that young

children, while looking at the reels, would make up their own stories as to what is actually happening on the "movie set". The three reels and viewer come in an attractive, colorful box. The Moulin Roty market for this product is children 3-5 years old.

The images are 3-D cartoon conversions—well done for the most part but with some minor conversion errors which cause some "floating" effects in a few images. This is a nice set for any View-Master collector and especially for the viewer variation collector.

I quickly sold out of the few I listed on eBay and will be listing more on eBay—but it is also available directly from the U.S. distributor, Magic Garden, or on Amazon. It was originally released at \$19.99 retail and then went to \$22.99 retail—but is available for a few dollars less or

more depending on where you purchase it.

Here are some of the questions I recently posed to the company regarding this set, with their responses.

- Q: What made you decide to produce the 3-D View-Master Viewer?
- A: The "storybook torches" had been such a success for Moulin Roty that we wanted to launch a similar product. We also loved the retro appeal of the 3-D viewer and the fact that it's such a timeless object using elementary pictures. We were curious about the look and how we could fit it into our range.
- Q: What was the inspiration for the cartoon stories?

(Continued on page 32)

Moulin Roty focusing viewer.



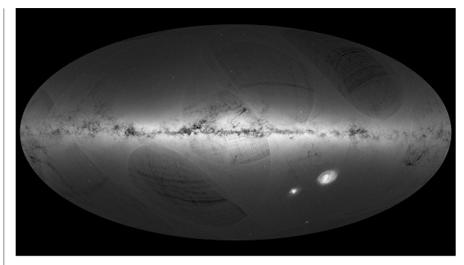
Gaia's First 3-D Star Map Released

by John Dennis

ust as this issue was going to press, the first set of data and images from the European Space Ágency's Gaia spacecraft was released. Gaia's scanning of the sky for a 3-D map of a billion stars in the Milky Way galaxy started in 2014 (SW Vol. 39 No. 4 page 30) and the first results include positions and brightness of 1.142 billion stars, plus distances and motions of more than 2 million stars.

Determining those distances with more precision than ever before is what makes the 3-D aspect of the map possible, and Gaia starts that process going by shooting hypers with a *slightly* wider base than most of us have attempted. Two optical telescopes share a 106 CCD focal plane array with nearly 1 billion pixels—the largest digital cameras ever used in space. As Gaia circles the sun (in a Lissajous-type orbit at the L2 Lagrangian point well beyond the orbit of the moon), the small base (in terms of astronomical distances) provides just enough parallax effect to calculate stellar distances. The positions of objects of magnitude 15 or more can be detected with a precision of 24 microarcseconds or better, comparable to gauging the diameter of a human hair at a distance of 1.000 km.

Once the natural movements of stars between photos have been adjusted for, information from the parallax differences can be used to produce 3-D imagery of nearly any apparent depth, as well as fascinating "fly-through" videos. One such video released by the ESA flies us 150 light years to the Hyades star cluster, where we seem to orbit the cluster.

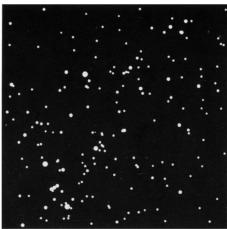


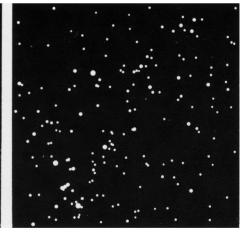
Gaia's first released map of the Milky Way includes 1,140,622,719 stars. The distance, movements, and brightness of each target star will be measured about 70 times during the five-year mission. The lines and patches seen here will be removed as more data arrives (see www.sci.esa.int/gaia). (Image by the European Space Agency)

Picking nearly adjacent frames from that part of the video results in a dramatic stereo pair.

Using computer technology and stellar distance estimates of the day, (Continued on page 11)

Card number 3 from David Chandler's 1978 "DEEP SPACE 3-D, A Stereo Atlas of the Stars" includes the Hyades star cluster, seen as the tight group of six white dots one third of the way from the bottom and just to the left of center.





Hyades star cluster stereo from frames of a video using imagery and data from the Gaia spacecraft (see tinyurl.com/jowv82n).

(Video by the European Space Agency)





3D-Con 2016

Part 1: Tempest Tags Tulsa

by John Dennis

D-Con 2016 in Tulsa, OK July 12-18 featured a wealth of stereoscopic imagery, information and conversation within the comfort of the Renaissance Tulsa Hotel & Convention Center while weather outside reached a heat index of up to 105° in addition to a special surprise for the 163 attendees. In fact, this NSA convention may long be

noted as the first to be nearly shut down by a natural disaster.

Things had been progressing normally late Thursday morning when an alert sounded on phones up and





Phyllis Maslin, Rich Dubnow and Dr. John Roll check phones during Thursday's tornado warning. Behind them in the large ballroom, quests from the convention center and the hotel's lobby continue gathering for shelter. Through doors at the rear, the dark weather of the storm is visible across the hall.





A hotel manager, left, watches the progress of Thursday's storm while an assortment of NSA members and other quests record it through the doors of the convention center's main hall.





The Show must go on... During Thursday's power outage, an impromptu slide sharing group gathered around tables in a meeting room, enjoying a variety of 3-D images and each other's company.

(Stereo by Eddie Bowers)



down the halls of the convention center. Hotel staff and those at the NSA registration desk quickly informed people waiting between workshops that a tornado warning was in effect, and that everybody should go to the vacant Grand Ball-

room.

Eventually, nearly everyone who had been on the hotel and convention center's ground floor gathered in the ballroom, many checking weather reports on their phones, others watching the developing thunderstorm through the hall windows of the convention center, with rain so heavy that at times it was hard to see the hotel's main entrance just across the driveway.

As the storm continued without imminent digital tornado alerts or any local sirens, it became evident

"The Loan of a Bite." By Michael Burr from Steev Schmidt's exhibit "Burr's Children," which took First Place in the NSA Competitive Exhibits Vintage category.



Everyone registered was given the new LITE OWL viewer that you can keep in a pocket or wear around your neck, courtesy of the London Stereoscopic Company. Lenses are the same diameter as folding OWL viewers. See www.londonstereo.com/lite-owl.html.

that the threat had largely passed our location. Guests were allowed to gather in the long convention center hall to take pictures of the gusty wind and of people dashing from cars and busses through the drenching rain into the building. The first indication that the storm was worse in other parts of the Tulsa area came when the lights went out, came back on for a few minutes, then went out and stayed out despite the slowly clearing weather just outside the hotel.

The storm had been huge in terms of area affected, with winds reported at nearly 90 miles an hour in communities near Tulsa, tearing roofs off some buildings and cutting power to thousands of people over the whole area. There were reports of an actual tornado briefly touching down south of Tulsa, but the damage was from straight-line thunderstorm winds that many locals reported never having experienced on such a wide scale before. At the hotel, a motorcycle was blown over in the parking lot and some tree branches snapped, but the main effect was the loss of power.

The Renaissance back-up generators quickly provided emergency power to the halls, meeting rooms and elevators, but not to electrical outlets that would have been needed for the scheduled 1:40 pm opening of the Stereo Theater. As it turned out, even if power for projection had been found, the emergency lighting in the room could not be turned *out* because the digital lighting control box had no power! Thursday's Stereo

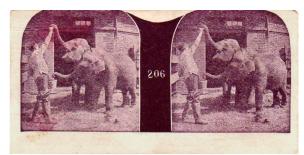
Theater was cancelled, with many of the scheduled shows worked into the Friday and Saturday sessions. Power was restored to the hotel shortly after 9pm, sooner than for many Tulsa residents in other neighborhoods.

Awards Banquet

NSA President Lee Pratt introduced various presenters and awards Saturday evening, enlivening the gaps between some awards with tiny segments of a family story about his grandmother in early 20th century East Texas that had the 114 members in the room anticipating each installment of the next two or three sentences.

NSA Awards

THE WILLIAM C. DARRAH
"FELLOW OF THE NSA
AWARD for Distinguished
Scholarship and Extraordinary Knowledge of Stereoscopy went to Bill Moll
for his extensive knowledge of both technical and
historical aspects of all
things 3-D, including how
to assemble a large projection screen!



While most cards in the NSA Competitive Exhibits are standard 7" (or close) width, this 3" wide litho view #206 is from Eugene Mitofsky's exhibit "Metropolitan Syndicate Press Stereo Optic Tin Litho card set 1909," awarded Second Place in the Vintage category. Unlike this elephant and trainer, many of the views show animals in museum dioramas.



This tin Viewer was given away by the metropolitan Syndicate Press of Chicago in 1909 as a premium. Only 3" wide by 5" long, it came with 36 views of animals. Focus is by moving the card holder, in which the cards are stored. The viewer breaks down into three parts for easy storage. Illustrated in Eugene Mitofsky's exhibit.

"Parade passing the Charles Stewart Parnell monument, Parnell Square, Dublin." By Steev Schmidt is from his First Place winning NSA Exhibit in the Modern category, "The 1916 Easter Rising Centenary – Dublin, Ireland."

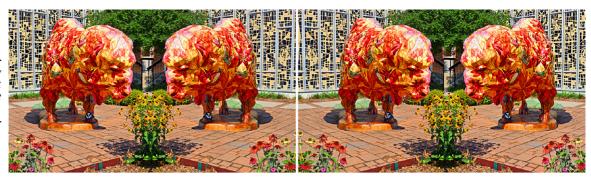
916 Easter Rising Centenary
Dublin, Ireland -- March, 2016





l 916 Easter Rising Centenar Dublin, Ireland -- March, 2016

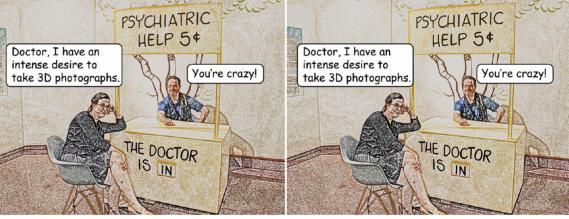
2



"Head to Head." By David Kuntz won First Place in the On-Site Image competition.



"Standing Tall." By Bill Costa won Second Place in the On-Site Image competition, dramatically interpreting the 76 foot tall "Golden Driller" landmark in front of the Tulsa Expo Center, later visited during the Monday NSA excursion.



"3D Crazy." By David Kuntz won Third Place in the On-Site Image competition. The original photographic view was taken at an exhibit honoring the work of "Peanuts" cartoonist Charles Schultz at the Price Tower Arts Center in Bartlesville, OK during the Wednesday NSA excursion.





NSA Art Gallery Director Claire Dean hands the 10th annual Artist's Choice Award to Michael Brown for his display of large lenticular stereos. In the bag is a smaller version of the glowing cube long associated with the award, delivered with a promise to send the winner a full size version whenever a source is found.





One of Michael Brown's Artists' Choice Award winning lenticular prints in the NSA Art Gallery from his "Giant Slide Project" framing them in oversize Kodachrome slide mounts. See www.michaelbrown.com.

AWARD for Meritorious Service and Extraordinary Contribution of Time and Effort to the NSA went to Ernie and Sheryl Rairdin for their work on the Stereo World Index, Ernie's contributions on the NSA Board of Directors and Sheryl's frequent help at the NSA Trade Fair table.

Stereo World Awards

THE RAY ZONE AWARD for Best Stereo World Article on Historical Stereoscopy went to Richard C. Ryder for "Luftwaffe! Hitler Takes to the Skies," Vol. 41 Nos 1 and 2

THE LOU SMAUS AWARD for Best Stereo World Article on Modern Stereoscopy went to Eric Kurland for "Paul Terry's Terryscope," Vol. 41 No. 3.

Stereo Theater Awards

Eric Kurland presented awards to shows selected by Stereo Theater audiences via paper ballots at each

session. (Full coverage will appear in Part 2.)

THE PAUL WING AWARD for Best in Show went to Carl Wilson for "Disneyland by Night in 3D HDR."

BEST VIDEO BASED PRESENTATION went to Jeff Boller for "The Simple Carnival -The Problem With Friends."

BEST PHOTOGRAPHY BASED **PRESENTATION** went to Franklin Londin for "3Dee Mirrors."

Competitive Exhibits

Judges for this year's NSA card exhibits were Andrea Shetlev. Andrew Hurst and Claire Dean.

Vintage

FIRST PLACE went to Steev Schmidt for "Burr's Children."

SECOND PLACE went to Eugene Mitofsky for "Metropolitan Syndicate Press Stereo Optic Tin Litho card set 1909."

Modern

FIRST PLACE went to Robert Bloomburg for "American Classic Cars in Cuba."

SECOND PLACE went to Steev Schmidt for "The 1916 Easter Rising Centenary -Dublin, Ireland."

THIRD PLACE went to David Kuntz for "Gyeongbokgung Palace, South Korea."

HONORABLE MENTION went to Linda Nygren for "Midwestern Butterflies."

On-Site Image Competition

This year's competition drew 54 images from 16 entrants. Judges were J Claire Dean, Chris Schneberger, and Andrew Hurst.

FIRST PLACE went to David Kuntz for "Head to Head."

SECOND PLACE went to Bill Costa for "Standing Tall."

THIRD PLACE went to David Kuntz for "3D Crazy."

HONORABLE MENTIONS went to Robert Bloomberg for "View Masters," David Kuntz for "Price Tower Hyper," Robert Curtis for "Garden Canopy," and John Roll for "Woolaroc."

NSA Art Gallery

With no power for the Stereo Theater Thursday afternoon, the NSA Art Gallery Art Gallery opened a day early and was for a while "the only show in town" thanks to the surprisingly bright emergency lighting in convention center rooms. Observing its 10th year, the Gallery quickly filled up, becoming a center of attention along with the NSA Competitive Exhibits and the Stereoscopic Society of America Card Exhibition.

THE ARTISTS' CHOICE AWARD, chosen by participating Gallery artists, went to Michael Brown for his "Giant Slide Project" display of large lenticular stereos,

David Kuntz displays his many 2016 image Awards, sometimes a few from each competition, including the SSA, On-Site, NSA Cards and Stereoscopic Society UK.





Phyllis Maslin wearing her Civil War reenactment Crinoline in the lobby during the Awards Banauet Social Hour. where people were able to see it up close in good light.

(Stereo by Lawrence Kaufman)





some mounted in frames looking like giant size Kodachrome slide mounts.

Keynote

Brian May was unable to attend due to a family emergency, but Denis Pellerin did a masterful job on his own with this year's keynote presentation, "Crinoline: Fashion's Most Magnificent Disaster." Using material from the book of the same name (See SW Vol. 41 No. 4 page 30 and Vol. 41 No. 5 page 27), He explained how the various types of these "hoop-skirts" emerged as a fashion craze at about the same time as the wide popularity and publication of stereoviews took off. The frequent humorous treatment of the crinoline and the women wearing them was a common feature of magazine cartoons and popular lithographs, with an amazing number of their themes repeated by stereographers in studio settings.

Prior to the projection of stereos from the book, NSA Board member Phyllis Maslin modeled on stage the crinoline she had made herself. based on what would gave been worn in Civil War era U.S. While her crinoline wasn't quite as wide as seen in some British stereos like those of Michael Burr, it nevertheless required the help of two people to put it on, as did the original crinolines. Displayed in front of the screen was an impressive array of undergarments (some reproductions, some originals), involved with the crinoline, from multiple petticoats worn between the outer skirt and the crinoline cage to assorted corsets, camisoles, bustles and pantalettes worn on the body, which Phyllis explained as she held each up for the audience.



Opening the 2016 keynote presentation, Phyllis Maslin explains the sort of corset that would be worn under a crinoline like she was wearing. Speaker Denis Pellerin, left, looks on while the event is recorded in stereo by John Bueche, center, and a row of stereographers despite the relatively low light.

Thanks To

Convention Chairs: Carol & **Eddie Bowers** Registration: Barb Gauche Stereo Theater: Eric Kurland Trade Fair: Wolfgang Sell Workshops & SIGs: Bill Moll Art Gallery: Claire Dean NSA Card Exhibits: Donna Mathews On-Site Competition: John Bueche SSA Competition: Betty Drinkut &

Gene Mitofsky **Excursions: Carol Bowers** Spotlight Auction: Bob Duncan Banquets: Carol Bowers Printed Program: Andrea Shetley Website: Terry Wilson Facilities & Hotel: Mary Ann &

Wolfgang Sell Treasurer: Bill Moll

In Part 2

Coming in Part 2 of our coverage will be the Stereo Theater shows, excursions, workshops and Special Interest Groups. 🕡

Gaia's First 3-D Star Map (Continued from page 5)

David Chandler produced his 1978 "DEEP SPACE 3-D" stereo atlas of the stars-a 14 card set of black and white views computer generated using existing star chart brightness and distance information. Those figures were translated into an imaginary, huge stereo base with the most visible stars positioned in 3-D and their relative brightness indicated by the size of the white dots representing them (SW Vol. 14 No. 2, page 23). It's fascinating to see the difference 38 years have made in 3-D imaging of the sky, and to note that Gaia's one billion target stars are only about one percent of the total number of stars in the Milky Way galaxy.

SSA Exhibition Results



"Ag Building 2015 Iowa State Fair" by Michael Pecosky was Awarded Best of Show.

nother successful Stereoscopic Society of America (SSA) Card Exhibition was held in connection with 3D-Con 2016 in Tulsa, OK. Organized by Eugene Mitofsky and Betty Drinkut, this year the competition netted 112 views from 28 entrants located in the United States, the United Kingdom and Germany. The awards included a PSA Gold Medal for Best of Show, the

The Society and Beyond

The Stereoscopic Society of America and the Wider, Deeper World of Today's Stereographers by David Kuntz

Ray Zone Award for Entire Stereo Card Design/Presentation (sponsored by the LA 3D Club), the Best Creative Award (sponsored by the Cascade Stereoscopic Club), the Best Landscape or Seascape (sponsored by the Chicago Stereo Camera Club), and an award for the Best Novice (first time entrant). In addition, there were three Judge's

"Railroad Crossing" by David Kuntz got the Best Creative Award.





Choices awards, and five Honorable Mentions.

The competition judges for this year were Ronald Kostecka, John Waldsmith and Elizabeth Mitofsky. Lending a hand with scoring and

Back of "Flowers for the Dead" card.

"Flowers for the Dead" by Robert Bloomberg got the Ray Zone Award for Front/Back Card

organization during the judging process were Lawrence and Cassie Kaufman, Emily Deam, and me.

All award winning and accepted views were displayed in the 3D-Con Art Gallery. These images were then subsequently shown on at the Camera Club of Sun City West, Arizona.



Flores Para Los Muertos

(Flowers For The Dead)



Cach year, at the beginning of November, the souls of the dead return for a brief time to join the living. The Mexican holiday, El Dia de los Muertos, (the Day of the Dead,) is not a day of mourning, but a joyous celebration of the lives of departed loved ones.

In the weeks before, the markets fill with the scents of copal incense, and freshly baked Pan de Muertos bread. Bright marigolds and deep pink cockscomb, the special flowers thought to guide returning souls back to earth, can be seen everywhere.



Some of the top award winners are reproduced here; to see all the award winning images, visit http:// stereoworld.org/ssa/2016-results.php.

Thank you to all those who helped out with the Exhibition this year, as well everyone who participated by entering. We hope even more people will get enthusiastic about making their own stereo views and enter next year's SSA Exhibition, which

"Kearsarge Reflections" by John Ballou got the Best Landscape/Seascape Award.

will be judged and displayed at 3D-Con 2017 in Irvine, California.

SSA 20th International Exhibition

Award Winners

Best of Show (PSA Gold Medal) "Ag Building 2015 Iowa State Fair" by Michael Pecosky

Ray Zone Award for Card Design (Sponsored by the LA 3D Club): "Flowers for the Dead" by Robert

Bloomberg

Best Novice: "Joy of Life" by Derek Medhurst

Best Landscape/Seascape Award (Sponsored by the Chicago Stereo

(Continued on page 31)



"Joy of Life" by Derek Medhurst got the Best Novice Award.

Animals of Galapagos

New Galapagos 2-Reel Set

review by Sheldon Aronowitz

ter reel product in the public's awareness.

With all reel manufacturing gone from North America, they had looked to China for a manufacturer of high quality reels which would work in the View-Master viewers. This took quite some time and effort—but

one was eventually found and this long awaited project finally went into production.

This is a beautiful set with all the images by famed stereographer Mark Blum. The outer pack is a rectangular cardboard fold-over highlighting the Galapagos Land Iguana. The upper left corner has "3D" in lettering perspective along with a red View-Master viewer while the lower right corner shows two View-Master reels with the title is across the center. The back shows a map of the geographic location of the Galapagos Islands and gives a short history of the Galapagos.

The two reels are in sturdy buff envelopes and inside is a four panel sheet giving additional information about the islands, describing in more detail the 14 images, and providing a color close up map of the various

islands of the Galapagos. Ten of the 14 images come slightly through the window—not overdone—and except for only one image with a slight window violation, all the other images are perfectly mounted.

The quality is exceptional (sharpness, color rendition, etc.) and compares very favorably with any other View-Master pack from Mattell and its predecessors. Although other Chinese View-Master productions left much to be desired such as the Rockefeller Center set, the Undersea Adventures set, and even some of the Basic Fun releases, it is obvious that quality was a high priority here.

The price is \$19.99 and my first reaction was—Whoa, pricev!—but after some consideration. I realized that the price is fair. Gone are the days when I produced my 3 reel packs with Finley-Holiday, Alpha-Cine, and Mattell for only \$2 and change-including a custom designed packet! Although Chinese production for most goods is inexpensive—this is *not* the case with View-Master. Production costs are exorbitant, especially for low runs such as this, packet design and production are no longer free, and shipping costs are through the roof.

Even when production costs were low, private producers such as Michael Kaplan, Christopher Schneberger, Museum of Jurrasic Technology, etc. charged \$10 or more per reel—sometimes much higher. So \$19.99 for this set is certainly not unreasonable. Only 500 sets were run—and there is no guarantee of another run for this packet, so it won't be around long. I think other titles may be in the works, but this is only my assumption.

This is a very attractively presented View-Master pack with beautiful images. Great for a gift, especially to a 3-D fan, and a great addition for any View-Master collector.

Available on the 3Dstereo.com website, Amazon, and eBay. To

who has published 3-D books of his stereo images. [See SW Vol. 28 No. 1, page 3.] Many of his images have been used by Fisher Price in View-Master produced reels. Mark Blum agreed to license his images. However, with the cessation of View-Master production by Fisher-Price and the closing of Alpha Cine, as well as the lack of continued Basic

any years ago Andrew and

Mark Blum about obtaining a

Dalia Miller approached

license to produce View-Master reels

of his 3-D Galapagos images. Most

readers will know of Mark Blum,

Fun/The Bridge Direct production, the last viable producer of View-Master scenic and custom reels, the task of producing reels was getting more and more remote. But 3Dstereo.com still hoped to keep a 3-D View-Mas-

Image 14, "Great Frigatebird" by Mark Blum from the 2-reel packet "Animals of Galapagos."



William Harding Warner Landscape Photographer 1825-1895

by Peter Klein

illiam Harding Warner, like fellow photographer William Henry Fox Talbot, hailed from the English propertied gentry. He was born at Dulwich, then in the county of Surrey, on January 31st, 1825, son of Robert Warner, a gentleman and later described as being "of the Stock Exchange," and Ann, née Fraser; and was baptised at Camberwell parish church on August 10th. His mother's father, James Fraser, was one of the partners in Fraser and Hullah the "eminent ships' biscuit-makers" and provision merchants of Wapping, London. His maiden aunt on his mother's side, Catherine Fraser of Camberwell, was a close associate of Mrs. Elizabeth Fry, the women's prison reformer.1 Robert Warner later lived at Swindon, in Wiltshire, also owning an estate at nearby Wanborough; and upon his death at Sidmouth in 1856 under the terms of the will W.H.Warner was

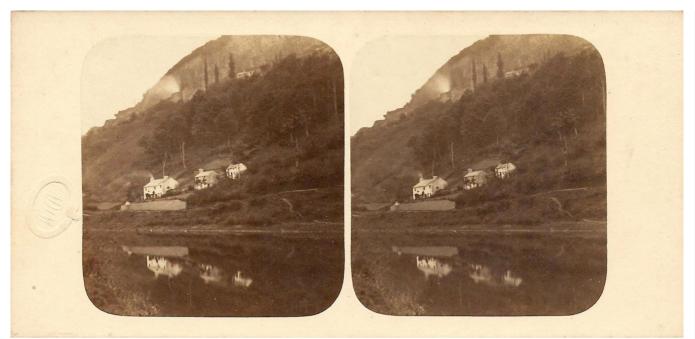
to have inherited the Wanborough estate after the death of his mother. which took place in 1876.

Warner's whereabouts during his earlier years are still shrouded in mystery, although he later claimed to have spent some time in Scotland. The earliest apparent mention of him is on the occasion of his marriage in Philadelphia in April 1853, when he married Annie Taylor Johnston, youngest daughter of the late Hon. Robert Johnston of Annandale, Iamaica. How the couple came to be in America is not explained, but they were back in England again during the following December when their arrival at 15 Paragon Buildings was announced in the Bath Chronicle and Weekly Gazette just before Christmas.2 While they remained

together for a number of years, the couple later appear to have become estranged, and by the 1870s they were clearly living separate lives despite remaining married to one another. Oddly, this is complicated by the announcement of another marriage in the Pall Mall Gazette on June 25th 1873 which appears to have been entirely fictitious, and may possibly have been inserted by Warner himself, although why he should have done so is at present a complete mystery.³ One possibility is that at that time he was trying to provoke his wife into granting him a divorce, but this remains mere speculation. From 1878 onwards she was given an income of £80 a year, an arrangement that continued after his death under the terms of his will.4

Fig. A. Early Warner stereograph of about 1857, showing the view south-eastwards towards Ross-on-Wye from Benhall. This is clearly pre-instantaneous, for while the human figure in the middle ground has remained still, the sheep in the background have disobligingly wandered about. All views from author's collection.





Exactly when Warner's photographic activities commenced is far from clear, but he was resident in Ross-on-Wye, in Herefordshire, by the beginning of 1857. He had certainly taken up stereoscopic photography as an amateur by that year because in February 1858 he wrote to the Hereford press about local views he had taken in the Ross neighbourhood, and of his intention to publish them. The following piece was printed in the Hereford Times for February 20th, 1858:

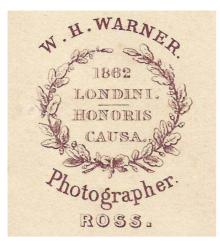
Fig. B. The river Wye at The Doward, south of Ross-on-Wye. Again, this is pre-instantaneous, and the wind has veered between shots, shown by the smoke rising from the cottage's chimney and from the burning limekiln high up on the hillside above.

ROSS. Correct views of Ross and its Neighbourhood. - A gentleman of fortune, residing in the neighbourhood of Ross, W. H. Warner, Esq., of the Oaklands, has commenced taking a series of views of Ross, and the charming scenery around it, to be published in the best of all forms - that is for the stereoscope - and sold at the low price of 1s. 6d. each. The first series comprise Bridstow Church, the Village School of Bridstow, Wilton upon Wye, Ross, Goodrich, and other important places in the neighbourhood. There are not at present any good views of Ross; but through the kindness of this gentleman, the public will have an opportunity of possessing themselves of truthful representations of much loved scenes, and of spreading far and wide the beauties of the neighbourhood in which resided the benevolent John Kyrle, and of the town immortalised by the lines of Pope in his Man of Ross. We shall be much surprised if these views of nature's own printing do not cause a large influx of visitors during the approaching season.

A number of these early views, some possibly experimental, were

Fig. C. Another early view, titled "by Bridstow Church", taken in about 1857. This is almost certainly one of those announced in February 1858, and also appears to be preinstantaneous. While the figure has remained very still, the parallax is greater than might be expected with a twin-lens stereoscopic camera.







Figs. D + E. The reverse of Warner's early carte-de-visite mount, of 1862/63, compared with the reverse of the International Exhibition medal, upon which it is very clearly based. While Warner did get an Honorable Mention, he was not a medal winner.

demonstrably taken with a singlelens camera.

In early August 1858 he circulated a further set of eighteen Hereford views, some of which had very likely been taken during the previous year, when he had twice visited the cathedral. A review in the Hereford Journal for August 11th read as follows:5

HEREFORD AND LOCAL NEWS. PHOTO-GRAPHS OF HEREFORD CATHEDRAL. - With the very commendable design of preserving reliable mementos of venerable ecclesiastical structure, an amateur photographist, (a member of a learned profession, practicing in a neighbouring town,) engaged himself for several days, at the commencement of the restoration works now in progress, in taking pictures of the Cathedral, in mass and in detail, available for adaptation to the stereoscope. The results of his labour of love are now before us, in a series of some

dozen views of the edifice and its surroundings. The pictures embrace an exterior view of the Cathedral (N.E.), Booth's Porch, the interior (Nave and Choir), Bishop Mayo's Shrine, the Altar Screen, the South Transept, the Nave from Lady Chapel, the East Window, the College, and the Cloisters. The set also embraces a characteristic portrait of "Downie, the Verger" and the series is supplemented by views of Coningsby Hospital, the Blackfriars' Cross, and the arches of the Blackfriars' Monastery. The packet which obligingly brings us duplicates of these interesting pictures, contains no intimation of the circumstances of their publication; nor do we know to what extent they are intended to be made available for general possession, but we thought it not well that opportunity should be lost of making men-

tion of the existence of works of art of so much local interest.

Then, on 21 January 1859, he announced his "Warner's English Scenery" series of stereographs in Issue 20 of the Photographic News, repeated in Hereford newspapers and elsewhere, and selling at one shilling each. These were advertised as published by Thomas Ordish, photographer and publisher, of 56 Brompton Road, London. The list featured some "Rustic Groups," Studies of Trees, &c." and besides Exeter, Sidmouth and Torquay, it included views of Ross and Hereford; although the cathedral and church interiors, including Hereford Cathedral and Bridstow parish church, were still priced at one shilling and sixpence. These views were then both critically and generally favourably reviewed in the same periodical of the 11 February (see From the Archives).6 Doubtless, some of these had already been published locally, as the same view can often be encountered in varying formats, and they can be found marked with different blind stamps.

In a very complimentary article in the Hereford Iournal in August 1858 Warner had been described as then not only being "an amateur photographist" but also "a member of a learned profession, practicing in a neighbouring town," although what

Fig. F. Devonshire view from Warner's English Scenery series, published in London, and shown by the blind stamp on the right. A view looking along the beach at Sidmouth, taken in about 1858. While the figures in the foreground have remained commendably still, the waves along the shore in the right background reveal this to have been pre-instantaneous.







Fig. G. Possibly slightly later Devonshire view from Warner's English Scenery series, taken in the south aisle of Exeter Cathedral. The view number 74 is in ms. in the back label's lower right-hand corner.

that might have been is still a mystery.7 Having tested out his pictures' response, it is perhaps at this point or not long after that he decided to turn professional, although as a gen-

> Fig. I. An early Warner stereo of the interior of Hereford cathedral, showing the scene around the Chapter House yard during the Scott restoration in 1858, with dumps of stone and rubble in the foreground, and signs of demoli-tion in the far corner. On the left is Warner's early blind stamp.

Fig. H. Back labels on Warner No. 74.







tleman photographer of means there was probably little real reason for him for doing so. By the end of 1860 he was residing at The Woodlands, Ross, but curiously there seems to be no mention of either him or his wife in England at the time of the 1861 Census, although he did visit the cathedral in June and July of that year. He was elected a member of the Royal Photographic Society on the 6th of May 1862, and was a regular correspondent in photographic journals, subsequently placing pictures in exhibitions where he won medals.

Fig. J. Early Warner stereo of the interior of Hereford cathedral numbered 190, showing the tomb of the 16th-century Bishop Mayo in the south aisle of the cathedral Choir. The "Warner's English Scenery" blind stamp is on the right.

He had also exhibited at the International Exhibition in 1862, where he got an Honourable Mention. Then, in the Hereford Journal of 26 July 1862, an article announced the erection and completion of a new studio in Gloucester Road, Ross, where he was now taking carte-de-visite portraiture; and by 1863 he was living at Sandringham Cottage, in Ashfield, Ross. With frequent articles, letters, and advertising in the Photographic

News, and entries in exhibitions, by the mid-1860s Warner had become

Fig. L. Back label on Warner's No. 11.

ECCLESIASTICAL ANTIQUITIES. Hereford Cathedral. BISHOP STANBURY, 1474. No. 11. Entered at Stationers' Hall,

Fig. K. From Warner's "Ecclesiastical Antiquities" series, showing Bishop Stanbury's tomb in Hereford cathedral, numbered 11.





Fig. M. Number 20 from Warner's "Ecclesiastical Antiquities" series shows the Victorian altar screen or reredos, in Hereford cathedral completed in 1852, and a subject returned to in later productions.

the best-known Herefordshire photographer. Then in May 1868 he announced locally the publication of two sixpenny guide booklets, of Tintern Abbey and Ross, illustrated with his photographs, although surviving copies have yet to be traced. Over at least twenty years Warner also applied for a number of patents concerned with stereoscopes and other photographic equipment.

So Warner's stereoviews initially appeared in 1858, and the mounts of these early examples are white or

grey in color, and imprinted with a blind stamp, of which there were at least three different forms. The first type, including those first announced in February, was a personal stamp with the ornate initials WHWr. within an oval bawdrick or heraldic belt. Examples with the stamp on the left, particularly down in the lower left-hand corner, appear to be very early, and some may have

been experimental productions. These latter may not have been produced for commercial sale, and two survivors, notably one taken at Benhall, Ross; and another labelled "Howle Hill on The Wye" (although in fact of riverside cottages, limekilns and the quarry at the Doward) are demonstrably pre-instantaneous (see figs. A & B). The stamp subsequently migrated up to the center left, and a little later still was moved centrally to the right-hand side. These images are normally rectangular, with the

Fig. N. This view of Ross, looking eastwards along the river from Wilton, seems to have been a favorite of his, and was revisited over perhaps six or seven years in at least three different stereos and three cartes-de-visite.





corners cut rounded in early examples, and were certainly home-produced at Ross.

Presumably dating from early 1859 onwards, the second form of blind stamp consists of the relief stamped words WARNER'S ENGLISH SCENERY within an oval border, neatly centrally placed vertically down the right-hand side, with the photographic images cropped with arched tops, and these are almost certainly those published by Thomas Ordish in London. Some examples, taken from early negatives, also appear to

Fig. O. Stereoscopic portraits by Warner are practically unknown, so possibly unique is one of Richard Downie (died 1860), one of the sextons and deputy verger at Hereford Cathedral. This was included among his first early cathedral views mentioned in August 1858. It is a characterful study of an elderly man of lugubrious appearance in an old-fashioned wig, sitting at a dusty-looking table while his right hand clutches the great key to the cathedral's north door. On the table are two picture-frames, a box presumably for the one shilling entry fees, a visitors' book, and a double inkwell. In the background stands a ladder, possibly used during restoration works in the cathedral because lumps of plaster rubble litter the floor. This will doubtless have been the sight that greeted visitors to the cathedral during the late 1850s, as the Hereford Journal described it as "a characteristic portrait" of Downie. The mount is marked with Warner's early blindstamp.

be pre-instantaneous, and titles are neatly hand-written on the back, although what were probably later productions have printed labels. Locations featured include Hereford cathedral, the Ross area, and Goodrich Castle; and further contemporary views were taken in Devon, particularly of Sidmouth, where his family home, Cotmaton House, was situated; also at Torquay and Exeter.

Fig. P. A late view from Warner's Hereford cathedral series. This rather beautiful interior view of the Lady Chapel, with two choristers in the foreground, was numbered 996, and has the title and number in ms. on the back.





Fig. Q. Number 1022 from Warner's Hereford cathedral series shows the restored shrine to St. Thomas Cantilupe, an ascetic bishop of Hereford who died in Italy in 1282, and was subsequently canonized in 1320.

The final type is the simplest: a plain blind stamp with the cursive initials W H W., in imitation of Warner's signature, and with no surrounding border. While some have hand-written titles, this last form usually has a gummed printed label on the back headed ECCLESIASTICAL ANTIQUITIES, and the words Entered at Stationers Hall in italics at the bottom with, probably in later examples, the added words W. H. WARNER, PHOTO., ROSS. These views are also numbered.

Warner's subsequent yellow-card series may have been the intended "new series of views" of the cathedral mentioned in the Hereford Journal in August 1863.8 These have titles printed on the front down the left-hand side, although possibly early examples are known with the titles neatly hand-written on the back, in a distinctive hand. There is also evidence that Warner then renumbered his views during the mid-1860s; for instance, old number 258 is from the same negative as number 998, but why and exactly when this occurred is not known. His new sequence appears to have incorporated his mid-Wales series, and these last numbered at least between 790 and 911 inclusive. Late renumbered yellow-card series have titles in capitals on a large pale blue or buff label pasted on the back, very similar in style to George Washington Wilson's

stereographs, some also with the words "Published by W. Heath, Plymouth," under the title. Warner is known to have been associated with William Heath, photographer and optician, of George Street, Plymouth, at the time of the Paris Universal Exhibition during 1867.

Apart from early views being marketed by Thomas Ordish in London, and later by William Heath in Plymouth, it is uncertain how far afield Warner's stereos might have circulated. One late yellow-card Hereford view has turned up with the contemporary adhesive label on the back of William Senter, a jeweller, and watch, clock, and spectacle dealer in Portland, Maine. Senter also stocked stereos by Alexander Wilson of Leamington Spa.

Warner's activities continued to diversify, and during the latter 1860s he was also using his photographs to illustrate his own publications, in May 1868 announcing the production of two small guides, one to Tintern Abbey, and another to Ross and Neighbourhood. These ran into several editions, although the writer is yet to come across any survivors. By the early 1870s Warner seems to have lost interest in producing stereoviews, possibly due to a decline in demand, and one finds no further mention of them, although William Heath might have taken over their production. Warner appears to have

moved away from Ross in about 1870, setting up a studio at Bishopston, in Bristol, although at the time of the 1871 Census he was with his mother at the family home at Sidmouth in Devon. It was in October 1872 that he then announced his retirement "from the business of a landscape photographer, photographic printer and publisher, so successfully carried on by him for the past ten years."9 In doing so he certainly transferred the rights to his carte-de-visite views to a young lady who had been his "manager and assistant" for some years, Margaret Milner Cockburn, and she briefly issued carte views under her own imprint, using Warner's negatives. Warner's retirement, however, may not have lasted long, for Margaret Cockburn sadly died of kidney failure in December 1874, at the young age of 25, and Warner was to act as one of the executors of her will.

By early 1875 he was residing in Denbigh, from where he moved yet again in 1877, but before he fell out spectacularly with the local parish church authorities over some railings and gates for their churchyard that he had presented to them. In 1878 he addressed letters from Duffield in Derbyshire, but by 1879 he had certainly taken up photography once again, and was living at The Hollies, Clyde Park, Redland, Bristol. He latterly moved to Malvern Link, Worcestershire, in around 1890, and died there on 10 September 1895. During his last years, in 1892, he

reprinted a pamphlet he had penned on "potato culture", originally written "long ago when in Scotland". His surviving grave monument in what was once white unpolished marble is at St. Peter's parish church, Cowleigh Bank, where he specified he should be given a funeral "in the least expensive manner possible". His long and complicated will is not without interest, in that it mentions and itemises bequests of his photographic equipment and possessions, including "My Photographs of Norway", and his "Norwegian Dictionary and Phrase Book," possibly suggesting a photographic trip to Scandinavia. At his death he was a wealthy man, for his total estate was valued at over £12,000.

Notes

- 1 Catherine Fraser would visit Newgate Gaol with Mrs. Fry, and both appeared as signatories of the evidence given to the Parliamentary Select Committee on Gaols and Houses of Correction in 1835. Elizabeth Fry died in 1845, when Warner was aged 20, Warner eventually inherited "Aunt Kate's" bible that she used in Newgate, and in turn bequeathed it in his will in 1895.
- 2. Bath Chronicle and Weekly Gazette 22 Decem-

- 3. No reference to this marriage can be found, nor has the identity of the bride been substantiated, an Ellen H. Somerville, and yet the groom is unmistakeably William Harding
- 4. Made in 1892; see National Probate Calendar (1896), 59
- 5. Hereford Journal, 11 August 1858; Hereford Cathedral Visitors' Book (1850-1863), see Hereford Cathedral Library, at ref. HCA 7034/2.
- 6. The Photographic News I (1858/59), Issue 23, p,
- 7. Hereford Journal, 11 August 1858; also Hereford Times, 7 August 1858.
- 8. Hereford Journal, 1 August 1863, 3.
- 9. Ross Gazette, 31 October 1872 📦

William Harding Warner

Feb. 11, vol. I, #23, p. 268-269 Critical Notices. Stereograms of English Scenery and Interiors. By W. H. Warner, London, Ordish.

These views are chiefly of interior architectural subjects,—a department of photography which, we need hardly inform our readers, is one of the most difficult to obtain any great amount of success in. In Mr. Warner's series there is great inequality; sometimes he obtains results which

would please the most fastidious, while at other times the pictures are by no means as satisfactory as we should desire: this, we apprehend, is not so much from any fault of

manipulation, as from the photographer attempting a subject which would be almost certain to meet with failure. However, in some instances where he has tried his skill upon subjects that others have failed in, his pictures are, considering the difficulties he has had to surmount, decided successes. We think it right to make these remarks because the general public buy pictures, not so much for the photographic difficulties that have been overcome, but because they are pleasing and interesting. In many instances those before us are printed too dark, otherwise they would be entitled to rank as first-rate slides.

"Bishop Grandison's Shrine," and the "Altar Piece, St. Saviour's Chapel, Exeter,"

are two of the least successful, owing to the want of half-tone, and the great intensity of black and white. In those views of portions of Exeter Cathedral, where there are large windows at the end of the picture, the strong glaring light has spoiled the whole effect. These faults, however, are by no means prevalent in the series, we only notice them here and there. Some views, such as the "Nave, Exeter Cathedral," "The North Aisle," "The nave and Choir from the West Door," and many others, might be named as among the best and most

tion of lens. This is a class of information that would be of great use if it were more generally adopted by photographers.

1862: BIP. Aug. 15, vol. IX, #172, p. 310 **Enlargements From Small** Negatives. Photographed by W. H. Warner (of Ross). London, H. S. Warr, 63, High Holborn.

Of all photographic enlargements that we have hitherto seen there are

> but few that equal Mr. Warner's specimens, when regarded simply as photographs, unaided by the pencil of the artist; for not only do they excel in definition, but the preservation of half-

tone is superior to that generally attained in the enlarged reproductions.

It is true that the increased dimensions are not excessive, being in general about three diameters. It is true, also, that the definition is not equal to that which might possibly be obtained by taking the original negative of the larger size. But it is unquestionable that the convenience of taking negatives of stereoscopic size for pictures of nine by seven inches is very great, and involves other advantages in addition; and it is by no means certain that the extra definition of some parts of the subject that it is possible to be secured would add to the value as works of

From the Archi

Reviews from 19th-Century Photographic Journals by Paula Fleming

> successful interior stereograms we have ever seen. His sea-side studies are very interesting, and give the spectator a good idea of sea-side life. "Lobster Pots," "Ladram Bay, Devon," "The pier, Torquay," are all interesting pictures and good photographs. The slide called "Smugglers on the Look-Out," is a very clever view of just such a spot as one might imagine would be a smugglers' haunt. The panoramic view of "Torquay from the Waldon Hill," is well calculated to give an impression as to what sort of a town Torquay is.

We are very much pleased with the information which Mr. Warner has given on the back of each slide, recording the time of exposure, the season, hour of day, and the descrip-

Mr. Warner, at a large meeting of the Photographic Society (London), explained that his mode of operating agreed generally in principle with that described by Mr. Vernon heath, and we endorsed the correctness of the statement. The proofs before us fully justify the accuracy of the views enunciated.

Amongst the specimens before us are the Reredos at Hereford Cathedral, in which the subject of the sculpture in each compartment is very effectively given, the whole forming a capital study—the Water Gap, Raglan Castle—Tintern Abbey—Font at Kilpick Church, Herefordshire—Woodbine, a Study—and "Nigger" [sic] Boys;—all from stereoscopic negatives enlarged about three diameters.

We understand from Mr. Warner that he undertakes, as a matter of business, to produce enlarged negatives for amateurs and professionals. The specimens received are duplicates of those lately in the International Exhibition which were spoilt by the damp walls. Certainly those before us exhibit no signs of fading.

1862: P News, Aug. 22, vol. VI, #207, p. 399-400 Critical Notices. PHOTO-GRAPHS FROM ENLARGED **NEGATIVES. By W. H.** Warner, of Ross, London: H. S. Warr, High Holborn.

Our readers will recognize the name of Mr. Warner as a frequent correspondent in our columns, and they will also be familiar with his announcement in our advertising pages, undertaking to produce enlarged negatives for amateurs and the profession. The photographs before us are specimens of the excellence to be obtained by the method of enlargement adopted, which is that described in the *Photographic* News Almanac for this year, and brought into recent notice by Mr. Heath's paper, at a late meeting of the Photographic Society. The method consists in producing an enlarged negative from a small one at two operations, a transparent positive being first obtained, and from that another negative. The whole of the specimens before us are on whole plates, and are enlarged from stereoscopic negatives; the amount of enlargement is not, of course, limited to this proportion, but Mr. Warner finds that an enlargement of

this extent is pre-eminently satisfactory. These specimens are duplicates of some which appeared in the British Department of the International Exhibition, and were removed on account of injury from the damp walls.

To those interested in this mode of enlargement, we especially commend a view of the South Aisle in Hereford Cathedral, which is, in every sense, a very fine picture, and an excellent specimen of enlargement. As a picture, it is beautifully lighted, and a charming specimen of breadth. Architectural subjects, it will be readilv seen, are trying tests for definition in this mode of enlargement, inasmuch, as unlike many subjects, portrait busts for instance, the necessity for fine definition, is not confined to a portion in the middle of the plate, but is carried to the extreme edges. This specimen and many similar ones, are therefore valuable as showing the amount of definition to be secured by the process.

The "Blind Harper, Raglan Castle," is another picturesque photograph and excellent enlargement. "Oscar," a fine portrait of a handsome dog, is also fine. A Norman doorway in Ludlow Castle, and another in Kilpick Church, as well as some others, also satisfactorily illustrate the excellence of the method, and are in themselves interesting pictures.

As our readers know, we have always recommended this mode of enlargement, feeling well convinced that by its judicious use a sufficient amount of definition could always be secured, whilst, in some instances, the sharpness is in no perceptible degree inferior to that of the original. The facility of securing many beautiful results with small apparatus, difficult or impossible with larger instruments, and the temptation to reduce the amount of *impedimenta* whilst on photographic rambles, are, we think, strong inducements to the amateur to be content with obtaining perfect small negatives, with a view to the subsequent production of large pictures from enlarged negative.

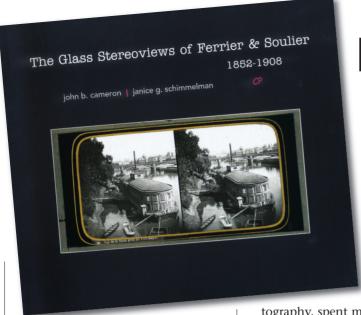
1865: P News. June 23, vol. IX #355, p. 291. Stereographs of Scenery in Mid-Wales. By W. H. Warner,

Mr. Warner has produced a charming series of stereographs of subjects as difficult to render well as they are charming and worth rendering. Delicate, sharp, and brilliant, many of these are amongst the best pictures we have seen of Welsh scenery.

1868: P News May 8, vol. #12 #505, p. 219-220 Local Sketches Illustrated by Photographs. By W. H. Warner.

Mr. Warner has here hit on a happy notion of issuing photographically illustrated sketches of interesting scenes or places. Each consists of a quarto sheet of stout tinted paper, folded in a large envelope. The sheet contains a brief sketch of the place selected, giving the salient points of interest, and a photograph, consisting of a half a stereoslide, of some important aspect of the place. The examples before us—Tyntern Abbey, and Ross and its neighbourhoodare good illustrations of this kind of work. Each contains such descriptive text as we have described, well printed in red and black ink a groundplan, in one case, of the Abbey, and in the other of Goodrich Castle, with one photograph. The whole sells for sixpence, and will, we should think, find numerous buyers amongst visitors to any scene of interest or celebrity. In a commercial sense the idea seems to be an essentially good one, as it will afford a mode of using up odd halves of stereo-slides, and will often serve as a mode of advertising the stock of local illustrations which the photographer may have published.

19th-century photographic journals routinely reviewed new stereographs as they were published by photographers. These provide wonderful documentation for the images by crediting the creators, dating the cards, and commenting on their merits, or lack thereof. Sometimes the reviews helpfully included card numbers. To make these wonderful resources available to readers of Stereo World from time to time exact transcriptions will be published along with copies of some of the referenced views.



Masters on Glass

review by Leonard A. Walle

fter a long time waiting, The Glass Stereoviews of Ferrier & Soulier is now finally published. Extensively illustrated and documented, it is a must have reference for anyone who has an interest in

The Glass Stereoviews of Ferrier & Soulier, 1852 – 1908 by John B. Cameron and Janice G. Schimmelman, The Collodion Press, 2016, ISBN 978-0-9829456-7-4. Includes 145 color illustrations with 127 full-size stereoviews, 238 pages, 8.25 x 9.75". \$98 softcover, \$115 hardcover from www.blurb.com (search using the author's name or see www.facebook.com/ The Collodion Press.

stereo photography and photo history.

The late John B. Cameron, noted scholar of 19th century French pho-

tography, spent many decades researching and collecting the glass stereoviews of Ferrier and Soulier. Thankfully his wife, Janice G. Schimmelman, who in her own right is a noted scholar of 19th century American Art and photography, completed John's goal of producing a book based on his primary research. It is truly a tour de force consisting of 238 pages with 145 beautiful color illustrations of which 127 are fullsize stereoviews reproduced from high quality, painstaking scans.

The first 86 pages chronicle the history of the company including

the various photographers involved, identification signatures and labels and an explanation of the numbering system used. In 1852 the French photographer Claude-Marie Ferrier, working for Paris optician Louis-Jules Duboscq, manufactured the first glass stereoview. As noted in this discussion, Duboscq's 1852 catalogue had glass stereoviws priced at 15 francs each, daguerreotype stereoviews priced at 10 francs and paper views at 8 francs. The superior clarity and brilliance of the glass views were obviously prized. Two years later Ferrier branched off on his own and built an inventory that expanded from sculptural subjects to scenes in France, Italy and along the Rhine. Then in 1859, with his son, he formed a partnership with Charles Soulier to establish a photography business that produced the finest stereoviews in the 19th century.

This remarkable instantaneous glass stereoview of the Boulevard de Sebastopol by Claude-Marie Ferrier was taken with a Dallmeyer binocular camera in the rain from the corner balcony of his (Ferrier pere, fils et Soulier) atelier at 113, boulevard de Sebastopol looking south toward the Tour St.-Jacques. Ferrier and his son began to experiment with this new, faster camera in 1861.



Ferrier & Soulier's secret process of manufacturing albumenized-on-glass stereoscopic positives from albumenized-on-glass stereoscopic negatives was unmatched by their competitors. Subsequently their highly regarded glass views were sold outside of France by firms such as The London Stereoscopic Company in England and The Langenheim Bros. in America. Over time their stereo inventory grew to include negatives made not only by Ferrier and Soulier, but also those purchased from Francis Frith, Auguste-Rosalie Bisson, Jules Couppier, Antoine Fauchery, E. & H. T. Anthony & Co., and J. J. Reilly. Ferrier & Soulier's successors. Leon & J. Levy et al continued to produce glass stereoviews until the

early 20th century. However, as public interest in glass stereoviews declined, by 1874 production began to shift to glass magic-lantern slides and photographs printed on paper, eventually expanding to photolithographic postcards. Today, over half of the firm's 25,000 stereo negative archive is stored under the management of Parisiennee Photographie.

Of the 127 full-size stereoview illustrations, 109 make up a well documented, glass stereoview portfolio that is arranged by presentation in the order of their manufacture and production. Fortunately, as previously mentioned, the stereoviews are meticulously illustrated in fullsize color so that they can be viewed in 3-D as they were meant to be seen. The portfolio is followed by a listing of catalogues produced from 1852 to 1908, which is in turn is followed with 15 pages of detailed endnotes.

The photo history community owes a debt of gratitude to John Cameron for the passion he had for glass stereoviews and to Janice Schimmelman for completing his extensive research and writing this outstanding book. It is the seventh Collodion Press publication and forms a trilogy with Schimmelman's two previous books reviewed in Stereo World (Vol. 39 No. 4): Brewster, Duboscq & the Early Printed Stereoview, 1851-53 (page 24) and The Early Paper Stereoviews of Claude-Marie Ferrier, 1852-1858 (page 3). Let's hope there are more to come.

have seen two examples of this stereo over the years, neither with any identification. Both have had somewhat

unevenly arch cut photos on round corner vellow mounts

Can You Identify the Subjects of these Views? by Russell Norton

circa 1870. Although bears were often displayed at tourist destinations such as Saranac Lake, Rocky Point, and the Pemigewasset House in the White Mountains, the tunic wearing handler shown on the left perhaps suggests a traveling gypsy and his bear.

Answers!

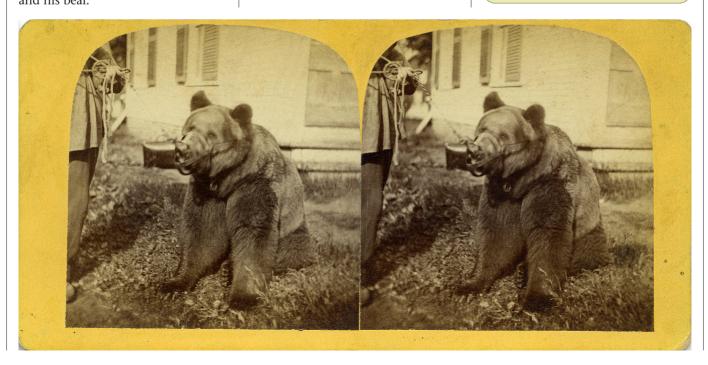
The strange and mysterious 3-D instrument featured in the May/June

> 2016 Stereo World (Vol. 41 No. 6 page 3) has been identified by not just one, but

three(!) readers as a "Maddox Cheiroscope." Joan Story reports she used them for many years in her practice as an ophthalmologist, and answers were also provided by George Toff and Tom Prosser. The concept was the patient viewed a

drawing on one side with one eye and sketched it on the other side through the other eye. This was supposed to help "lazy eye" (and a host of other conditions!) through hand and eye coordination. Technically a "haploscope", the device was described by EE Maddox in the 1929 Proceedings of the Royal Society of Medicine. There is more information online at Wikipedia under Cheiroscope.

our interesting and challenging Unknown submissions and ideas are eagerly awaited. Please email, call, or write Russell Norton at oldphoto9@earthlink.net, (203) 281-0066, PO Box 1070, New Haven CT 06504.



September Storm Saved!

hanks to 3-D SPACE and the 3-D Film Archive LLC, more lost 3-D films are being preserved. A crowd-funding event, initiated at 3D-Con 2016, was able to finance the restoration of *September Storm* (1960). It was shot in 1959 with the Natural Vision 3-D rig and released in CinemaScope and 3-D.

NewViews

Current Information on Stereo Today by David Starkman & John Dennis

Over 300 people pledged a small amount to save the film and a lot of extra perks were thrown into the mix over the month long fund-raising event. Not only will contributors receive a special KickStarter 3-D bluray of the restored film, but the bluray will include *Space Attack*, the short that was released with the film and another unknown 3-D short. In 1953 *Melody Lane* had a 3-D test screening in England and then was released flat in 1954, it has never been seen in the U.S. The blu-ray has a lot of other great extras.



Saved! (See SW Vol. 42 No. 1, inside back cover).

Don't miss out on the other current 3-D blu-rays that have come out. The 3-D Film Archive has restored *The Bubble, Gog, 3-D Rarities, The Mask, Dragonfly Squadron* and *It Came From Outer Space*. They have several others in the pipeline, including

Ape and The Stewardesses. See www.3dfilmarchive.com. In addition, some of the studios have released titles such as House of Wax, Dial M for Murder and Creature from the Black Lagoon.

3-D Movies To See or Own

Empire online has published their list of must-see 3-D films. How many do you have on 3-D blu-ray?

- 1) Gravity (2013)
- 2) Avatar (2009)
- 3) How to Train Your Dragon (2010)
- 4) Journey to the Center of the Earth (2008)
- 5) Beowulf (2007)
- 6) Toy Story 3 (2010)
- 7) The Walk (2015)
- 8) The Nightmare Before Christmas (2006)
- 9) Monsters Vs. Aliens (2009)
- 10) My Bloody Valentine (2009)
- 11) The Creature from the Black Lagoon (1954)
- 12) Coraline (2009)
- 13) Dial M for Murder (1954)
- 14) Ghosts of the Abyss (2003)
- 15) Kiss Me Kate (1953)
- $16)\ Up\ (2009)$
- 17) Alice in Wonderland (2010)
- 18) Cloudy with a Chance of Meatballs (2009)

A Beautiful Film

In mid 2016, the 3-D IMAX film *A* Beautiful Planet (2016) was in the top 20 grossing Indie films of the year. Planet only opened on April 29th in 137 giant screen theaters

This column depends on readers for information. (We don't know everything!) Please send information or questions to David Starkman, NewViews Editor, 4049 Coogan Circle, Culver City, CA 90232. Email: reel3d@aol.com.



and is approaching a \$6 million world-wide gross. It continues to role out to other theaters and will have a European Space Agency (ESA) astronaut Samantha Cristoforetti photographs Earth from the Cupola onboard the International Space Station in the 3-D IMAX film A Beautiful Planet in which astronauts share what the view is like, and how it affects them.

long life at educational institutions after which we hope to see it on 3-D blu-ray.

3-D at 120 fps

n October 14, director Ang Lee's Billy Lynn's Long Halftime Walk, about young American war heroes, will have its world premiere at the 54th New York Film Festival. During the festival, the movie will screen in a 300-seat theater specially configured to show it as Lee intended: in 3-D, 4K UHD at 120 frames per second. Few (if any) commercial theaters in the U.S. are technically capable of projecting the movie as it was shot and no such film has ever been screened publicly. Sony Pictures Entertainment will release the film nationally on November 11.

The New York Times notes that, "Lee's blend of visual formats is a major departure for movie exhibition, particularly when it comes to the speed." The standard speed for film since the 1920s has been 24 frames per second, although Peter Jackson's The Hobbit: An Unexpected Journey was shot at 48 fps, and James

Cameron has stated that he's considering higherspeed cinematography for Avatar sequels.

"I thought Billy's journey, which is both intimate and epic, and told almost entirely from his point of view, lent itself particularly well to the emotion and intensity that this new approach fosters," said Lee, adding that technology "should always be in service of artistic

expression, to make it strong and fresh, because story and drama matter most."

The movie, an adaption of a novel by Ben Fountain, is about an Iraq war hero and his fellow veterans brought back to the U.S. after a terrible battle and taken on a tour that ends with the halftime show at a Thanksgiving football game. After



Joe Alwyn as Billy Lynn amid the noise of a halftime extravaganza in Ang Lee's 120 fps 3-D film, Billy Lynn's Long Halftime Walk. Uncertain from the trailer is how much the film will preserve Ben Fountain's dark, cynical tone from the book.

the New York Film Festival, it is expected that the specially outfitted theater at AMC Lincoln Square, will play the movie when it begins its theatrical run. But moviegoers elsewhere will have to make do with whatever local theater owners can provide. Some theaters can play a movie at 120 fps but not in 3-D. IMAX theaters can play 3-D movies but only at 60 fps.

Metalstorm 3-D Blu-ray

Metalstorm: The Destruction of Jared-Syn was advertised as the science fiction battle of the ages with a giant cyclopes and an intergalactic magician in a futuristic adventure set on the desert planet of Lemuria. A miner and his daughter Dhyana (Kelly Preston) fall prey to the evil dictator Jared-Syn's reign of terror. Dogen (Jeffrey Byron), the brave peacekeeping ranger, must save Dhyana and the rest of her planet from Jared-Syn (Mike Preston,) his son, Baal (R. David Smith) and the hideous cyclopean warlord, Hurok (Richard Moll of Night Court TV fame.) The space-age journey into the farthest reaches of the imagination uses dazzling 1980s special effects and a story that will excite fantasy fans of all ages. The film was directed by Charles Band (Parasite, Trancers) and features his Trancers star Tim Thomerson. See http://tinyurl.com/zlqhxc5.

3-D Exhibitions

The Photographic Society of Amerl ica's (PSA) website: psa-photo.org can be checked for upcoming 3-D exhibitions. Here is a partial list:

Detroit - Sep 26, 2016 - Digital (Open) and Slides (Open) detroit3d.org.

Cascade - Oct 10, 2016 - Digital (Open & Altered Reality) 3pdx.org.

Hollywood - Nov 27, 2016 - Digital (Open) and Prints (Open) la3dclub.com.

Southern Cross - Feb 27, 2017 - Digital (Open and landscape/Seascape/ Cityscape) oz3d.info.

More 3-D TV History

TSA member Van Beydler sent Vanother title to add to the 3-D TV article from SW vol. 41 #1, page 6. Regis and Kelly did a 3-D Halloween episode of their show, with 3-D glasses that were available at Walgreen's stores. The show aired on Wednesday, Oct. 31, 2007. Van also provided the original information and photo about the The Abbott and Costello Show episode title "Private Eve" on his fabulous online newsletter at http://tinyurl.com/grwesrr.

Bob Cranston

n June 2, 2016, Emmy awardwinning underwater cinematographer and cameraman Bob Cranston passed away at his home from cancer. With more than 40 television productions and 13 giant screen films to his credit, his stunning images inspired colleagues and audiences alike. Bob's giant screen film credits include To The Arctic 3D. Arabia 3D, Deep Sea 3D, Hurricane on the Bayou, Sea Monsters 3D, Space Station, Volcanoes of the Deep Sea3D, Coral Reef Adventure, Ocean Oasis, Journey of Man, Island of the Sharks, Into the Deep and The Living Sea. His colleagues will always remember his talent, generosity, kindness, and sense of humor.

The 3-D Scene in '17! NSA/ISU 3D-Con Aug. 8-14, 2017 Irvine, CA www.3d-con.com

For Sale

ARCHITECTURE and Design Classics in View-Master® 3D including houses by Frank Lloyd Wright, Bruce Goff, Charles Eames and others. For full listing, visit viewproductions.com

BACK ISSUES of Stereo World magazine. These are new old stock and span mainly from volume 16 (1989) to volume 27 (2000) but I have other issues too in smaller quantities. Please see my web page: http://www.drt3d.com/SW/ or contact George Themelis at drt-3d@live.com, 440-666-

CENTRAL PACIFIC RAILROAD Photographic History Museum. Stereographs of the first transcontinental railroad are now on display at: http://CPRR.org.

Buy, Sell or Trade it Here

STEREOSCOPES: The First One Hundred Years by Paul Wing (1996), softcover 272 pages, 750+ illustrations. Shrink wrapped NEW! Exclusive here \$60 US postpaid; check with order please: Russell Norton PO Bx 1070 New Haven CT 06504 / stereoview.com

STEREOVIEW AUCTION PRICES. Only \$10.00 in CD format!! Great for people buying from auctions and for collectors who want to know the latest realized auction values. Only numbered views over \$50 are listed. Doc Boehme, PO Box 326, Osakis, MN 56360.

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

VISIT www.stereoscopy.com/3d-books and have a look into the five View-Master Collector's Guides: a total of 2,164 pages of View-Master information, including 132 color pages showing old V-M ads and 1,300 V-M packet covers.

Wanted

ALABAMA STEREOVIEWS. Michael McEachern, 711 South 3rd St., Hamilton, MT 59840. (406) 363-7507. cave3D@msn.com.

As one of the benefits of membership, NSA members are offered free use of classified advertising. Members may use 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words or additional ads may be inserted at the rate of 20¢ per word. Please include payments with ads. We cannot provide billings. Ads will be placed in the issue being assembled at the time of their arrival unless a specific later issue is requested.

Send all ads, with payment, to: STEREO WORLD Classifieds, 5610 SE 71st, Portland, OR 97206.

(A rate sheet for display ads is available from the same address. Please send SASE.)

Wanted

ALASKA & KLONDIKE stereos needed, especially Muybridge; Maynard; Brodeck; Hunt; Winter & Brown: Continent Stereoscopic, Also buving old Alaska photographs, books, postcards, ephemera, etc. Wood, PO Box 22165, Juneau, AK 99802, (907) 789-8450, dick@AlaskaWanted.com.

ANY IMAGES of Nevada City or Grass Valley, California. Mautz, 329 Bridge Way, Nevada City, CA 95959. cmautz@nccn.net.

BLACK HILLS Stereoviews from 1874-1880, and photographers. (Book in progress.) Also want any other Dakota, So. Dakota and No. Dakota photographs and stereos. Robert Kolbe, 1301 S Duluth Ave, Sioux Falls, SD 57105, (605) 360-

CANADIAN VIEWS: Montreal and Quebec City stereos, larger formats and photo albums wanted! Taken before 1910. Especially Vallee, Ellisson, Notman, Parks, or other fine photographers. Email Pierre Lavoie at papiolavoie @hotmail.com or call (418)440-7698.

COLLECT, TRADE, BUY & SELL: 19th Century images (cased, stereo, Cdv, cabinet & large paper) Bill Lee, 8658 Galdiator Way, Sandy, UT 84094. billleetle@juno.com Specialties: Western, Locomotives, Photographers, Indians, Mining, J. Carbutt, Expeditions, Ships, Utah and occupational.

COMICAL STEREO view Sets in Good to Very Good Condition ed.minas409@gmail.com.

Wanted

HECKLE & JECKLE 3-D Comic Books from the 1980s, any information on their existence. Also interested in foreign language 3-D comic books and original 3-D comic book artwork. Email Lawrence Kaufman - kaufman3d@gmail.com or call 951-642-0691.

HIGH QUALITY stereoscopic 3D digital photographs to license with our brand new 3D viewer for sale in UK shops this year. All subjects needed: nature: landscape: animals: cars etc. Please enquire at: lyndsay@flipscope3d.com.

I BUY ARIZONA PHOTOGRAPHS! Stereoviews. cabinet cards, mounted photographs, RP post cards, albums and photographs taken before 1920. Also interested in Xeroxes of Arizona stereographs and photos for research. Will pay postage and copy costs. Jeremy Rowe, 2120 S. Las Palmas Cir., Mesa, AZ 85202.

KEYSTONE VIEW SALESMAN MANUALS, circulars, and ephemera - originals, reprints, or xeroxes wanted. The earlier the better! Email Leigh Gleason, leigh.e.gleason@gmail.com or call 951-213-1501.

LOOKING FOR an E&HT Anthony catalog of stereoviews, if such item exists! Digital or paper edition, possibly by Tex Treadwell. Contact Bill at Bstahl7@comcast.net.

MUYBRIDGE VIEWS - Top prices paid. Also Michigan and Mining - the 3Ms. Many views available for trade. Leonard Walle, viscata@aol.com.

Carl's Clean & Clear Archival Sleeves Polypropylene Acid Free

Cdv (2-3/4 x 4 3/8)	100 for \$ 9	1000 for \$ 80
Snapshot (3-1/4 x 4-3/8)	100 for \$ 9	1000 for \$ 85
Postcard (3-3/4 x 5-3/4)	100 for \$10	_ 1000 for \$ 90
4 x 5	100 for \$10	_ 1000 for \$ 90
Stereo (3-3/4 x 7)	100 for \$11	_ 1000 for \$100
Cabinet (4-3/8 x 7)	100 for \$12	_ 1000 for \$110
Large Cabinet (4-1/2 x 7)*	*100 for \$12	1000 for \$110
5 x 7	50 for \$10	200 for \$ 35
#10 Cover (4-38 x 9-5/8)	50 for \$11	_200 for \$ 35
Boudoir (5-1/2 x 8-1/2	25 for \$ 9	200 for \$ 60
8 x 10	25 for \$10	_ 200 for \$ 70
8-1/2 x 11	20 for \$10	_ 200 for \$ 85
11 x 14	10 for \$10	_ 100 for \$ 75
16 x 20	10 for \$25	100 for \$200
Total	<u> </u>	

U.S. Shipping—\$4.00 per order, non-U.S. please email California Residents add 7.875% sales tax

Grand Total	
-------------	--

*Large cabinet sleeve is seamless but .5 mil lighter

Carl Mautz

530-478-1610 cmautz@nccn.net

• Order Sleeves or Books online at www.carlmautz.com

Wanted

O.S. LEELAND. Writer seeks images and information on South Dakota photographer O.S. Leeland. He produced stereos mainly in 1904. The mounts read "Leeland Art & Mfg. Co, Publishers, Mitchell, South Dakota." Cynthia Elyce Rubin, 8507 Giovana Court, Orlando, FL 32836, cynthiaelyce@earthlink.net.

REALIST FORMAT SLIDES or VM Personal Reels from 1960s with Ford Econoline E100 pickup truck (front looks like a van with no engine out front) as main subject or in background. trymymailbox@gmail.com.

SINGLE VIEWS, or complete sets of "Longfellow's Wayside Inn" done by D. C. Osborn, Artist, Assabet, Mass., Lawrence M. Rochette, 169 Woodland Drive, Marlborough, MA 01752.

STEREO WORLD back issues. Vol. 1, #6., Vol. 2, #s 1 thru 6, Vol. 3, #1 and #2. Email steve@eightiron.com with price and condition.

STUTTGART (Germany) views. Mostly looking for flat-mount views labelled "Stuttgart", "Württemberg - Stuttgardt", "Cannstatt" or "Berg". Also views by Brandseph, Autenrieth, Schaller or Zabuesnig. Contact Alexander by e-mail at klein@stereoscopy.com or (415) 852-9911.

SURPRISE TISSUES wanted, especially unusual ones other then moons and clouds. Will buy or trade. Please send details to britishstereos @hotmail.com .

THE DETROIT Stereographic Society invites you to attend our monthly meetings at the Livonia Senior Center, on the second Wednesdays, September through June. Visit our website www.Detroit3D.org or call Dennis Green at (248) 398-3591.

WHITE MOUNTAINS: Early photographic views and stereoviews of new Hampshire White Mountain and northern NH regions, 1850s-1890s wanted for my collection. Town views, main streets, bridges, homes, occupational, coaches, railroads, etc. E-mail images to dsundman@LittletonCoin.com, or send photocopies to David Sundman, President, Littleton Coin Company, 1309 Mt. Eustis Rd., Littleton, NH 03561-3735.

WILLIAM ENGLAND/LSC: American views. Need scans of: Indian women at bead-work; A wayside scene/organ-grinders; The flume, White Mountains (with WE blindstamp). Information on boxed set of this series? Please contact Gerlind Lorch at william.england@web.de.

YOU COULD HAVE told the world of your stereo needs in this ad space! Your membership entitles you to 100 words per year, divided into three ads with a maximum of 35 words per ad. Additional words and additional ads may be inserted at the rate of 20¢ per word. Send ads to Stereo World Classifieds, 5610 SE 71st, Portland, OR 97206 or strwld@teleport.com. A rate sheet for display ads is available upon request. (Please send SASE for rate sheet.)



19th and Early 20th Century Stereoviews For Sale

Over 10.000 all illustrated, graded & priced, (including glass views), work by Bedford, England, Sedgfield etc. Especially strong on UK and European views.

Only online at: www.worldofstereoviews.com

The Society and Beyond

(Continued from page 14)

Camera Club): "Kearsarge Reflections" by John Ballou

Best Creative Award (Sponsored by the Cascade Stereoscopic Club): "Railroad Crossing" by David Kuntz

Judges' Choice: "Heaven's Golden Gate" by David Allen

Judges' Choice: "There's A Fly on my Wing" by Betty Settle Drinkut

Judges' Choice: "Kissing Couple" by Les

Honorable Mention

"The Wave" by Bruno Braun, Master 11 EPSA EFIAP

"The Smoke of War" by Harold Jacobsohn

"Basket Maker" by Geoff Peter

"Monarch Butterfly" by Chris Reynolds Master 1

"Brice #12" by Cecil Stone

Acceptances

"Lanternfly #2" by Robert Bloomberg, Master 12

"Amazonian Horned Frog" by Robert Bloomberg, Master 12

(Continued on page 33)



ARCHIVAL SLEEVES:	clear	r 2.5-	mil Pol	ypropylene	
CDV (2 3/4" X 4 3/8")	per	100:	\$9	case of 1000:	\$85
CDV SUPER POLYESTER 4 mil	per	100:	\$20	case of 1000:	\$190
SNAPS POLYESTER 3 mil (3 3/8" x4 3/8")	per	100:	\$15	case of 1000:	\$140
POSTCARD (3 3/4" X 5 3/4")	per	100:	\$10	case of 1000:	\$90
4" x 5"	per	50:	\$6	case of 1000:	\$100
STEREO / #6 3/4 COVER (3 3/4" x 7")	per	100:	\$11	case of 1000:	\$100
STEREO POLYESTER 3 mil	per	100:	\$24	case of 1000:	\$230
STEREO SUPER POLYESTER 4 mil	per	100:	\$30	case of 1000:	\$290
4" X 6"	per	50:	\$6	case of 1000:	\$100
CABINET / CONTINENTAL (4 3/8" X 7")	per	100:	\$12	case of 1000:	\$110
#10 COVER / BROCHURE (4 3/8" x 9 5/8")	per	50:	\$12	case of 500:	\$110
5" x 7"	per	50:	\$10	case of 200:	\$35
BOUDOIR (5 1/2" X 8 1/2")	per	25:	\$9	case of 500:	\$110
8" x 10"	per	25:	\$10	case of 200:	\$65
8 1/2" X 11"	per	25:	\$11	case of 200:	\$80
10" x 14" MUSEUM BOX SIZE	per	10:	\$11	case of 100:	\$85
11" x 14"	per	10:	\$10	case of 100:	\$70
16" x 20"	per	10:	\$24	case of 100:	\$160

Russell Norton, PO Bx 1070, New Haven CT 06504-1070 / (203) 281-0066 / stereoview.com US SHIPPING (48 States): \$5 per order. Institutional billing. (2015)
Connecticut orders add 6.35% tax on entire total including shipping.

Arizona Stereographs 1865–1930

by Jeremy Rowe

Arizona Stereographs combines scholarship with readable text plus full-sized stereographic illustrations which provide insight into Arizona history. Never before has such a wealth of visual information and scholarship on the stereography of Arizona been made available in such a beautiful and readable way. Paula Richardson, stereo collector and author of The North American Indians



306 pages - 7 x 10 - 260 Illustrations - Arizona History - Biographies of Photographers Endnotes - Portfolio - Checklist of Arizona Stereographs - Bibliography - Fully Indexed

- Paperback \$35 ISBN 978-1-887694-58-7
 - Cloth \$50 ISBN 978-1-887694-56-0
- Collectors Edition [details to be announced] ISBN 978-1-887694-57-9

Carl Mautz Publishing

530-478-1610 - cmautz@carlmautz.com - 329 Bridge Way, Nevada City, CA 95959

Berezin Stereo Photography Products





3D HMD

Head mounted display for 3D Visualization. **\$1195.95**



NuView Camcorder Adapter Shoot 3D Video with your

Camcorder **\$199.95**



3D Lens in a Cap

Convert your SLR camera to 3D. \$59.95 (109.95 for Digital).



3D Shutter Glasses

From \$15



3D Glasses

Polarized, anaglyph...



Loreo 3D Camera Shoot 3D, develop

anywhere \$59.95



3D Books...Many titles



Mounting Supplies

Slip-In Gepe Glass Mounts **RBT Mounts** Heat seal Mounts (RMM and Others) Q-Vue Mounts Tabs Instructional books



3D Slide Viewers

Realist 2x2x2Achromatic Lighted Halogen Bulbs

Mounting Guide



3D Print Viewers Monitor Viewers

Viewmagic Pokescope Screenscope Lorgnettes Holmes Stereoscopes Cardboard Viewers



Huge selection of New Viewmaster Reels!

BEREZIN STEREO PHOTOGRAPHY PRODUCTS.

21686 ABEDUL, MISSION VIEJO, CA 92691 USA PHONE (949) 215-1554, FAX (949) 581-3982

Web Site: www.berezin.com/3d Email: info@berezin.com WE TAKE ALL MAJOR CREDIT CARDS. VISIT OUR ONLINE WEB STORE, WRITE OR CALL FOR CATALOG

New French Reel Set & Viewer

(Continued from page 4)

- A: The cartoon stories are based around the cinema theme allowing young children to look at the images and create their own sto-
- O: It is such a retro item, why did you think it would sell in today's digital age?
- A: We wanted a simple toy that would encourage today's children to use their imagination. Also, today's parents were brought up in the 70s and 80s and remember the 3-D View-master viewer from their own childhood. The number of times we've heard "Hey, I had one of those!" Kids get their parents enthusiasm and want to give it a go too. It's ideal for bonding and makes for an original bedtime
- O: Will there be discs with new stories available for purchase in the future?
- A: We are planning for new View-Master story sets in the near future as the response to this has been wonderful.



A scene from "Behind the Scenes" (disc 2).



A scene from "Action!" (disc 3).

David Tinder 1926 - 2016

avid Tinder, noted photo historian and collector, passed away on July 19, 2016. David began collecting stereo photographs in the early 1960s, purchasing from Lorraine Dexter's mailing list. However, it was William Darrah's book. STEREO VIEWS, A History of Stereographs in America and Their Collection, published in 1964 that propelled him to amass a large collection which in the 1970s began its focus on Michigan views. Over the years that collection expanded to over 100,000 photographs covering all formats (from daguerreotypes to real photo postcards) related to Michigan photographers who were active before 1920. His collection now resides at the University of Michigan William L. Clements Library.

In addition to the many people David touched over his lifetime, his major legacy is the Directory of Early Michigan Photographers that he compiled. With over 8,000 entries it stands as an unsurpassed resource for historians, collectors, curators,

archivists, genealogists, and anyone interested in the early history of photography in the United States. It identifies virtually every known commercial and significant amateur photographer that worked in the state of Michigan from the 1840s into the early twentieth century. The 2850 page directory is available online as a free download through the Clements Library website: http://clements.umich.edu/store.php.

- Leonard Walle





David Tinder holding a group of stereoviews at the 1978 NSA convention in Canton, Ohio. (Stereo by Brandt Rowles)

The Society and Beyond (Continued from page 31)

- "Spinnerin II" by Bruno Braun, Master 11 EPSA EFIAP
- "Little Malachite" by Michael Cosentino "Alien Anatomy" Michael Cosentino
- "Surreal Ceiling" by Michael Cosentino
- "HEEEEEELP" by Emily Deam
- "Three Little Steam Engines" by Greg Duncan, EPSAP EFIAP ARPS
- "Grizzly Growling" by Greg Duncan, EPSAP EFIAP ARPS
- "Saxaphone Busker" by Greg Duncan, EPSAP EFIAP ARPS
- "Albuquerque in the Air" by Greg Duncan, EPSAP EFIAP ARPS
- "Fraternity Hall" by Les Gehman
- "Masonic Lodge & School" by Les
- "Spiral Clock" by Dennis Green, PPSA
- "Tiger Carousel" by Dennis Green, PPSA
- "Old Lobster Fishing Boat" by Harold Jacobsohn
- "Dumpling Shop" by David Kuntz

- "Tree at La'ie Point" by Eugene Mitofsky, PPSA APSA
- "Yellow Rose & Bee" by Nicholas Muskovac, MPSA FPSA
- "Skyline Arch" by Nicholas Muskovac, MPSA FPSA
- "Morel & Oak Leaf" by Linda Nygren
- "Foggy Lupine" by Linda Nygren
- "Old Faithful Dining Room" by Michael Pecosky
- "Fishing on the Dam" by Michael Pecosky
- "View Through the CCC Bridge" by Michael Pecosky
- "White Hibiscus" by Geoff Peters
- "Monarch on Orange Zinnia" by Geoff
- "Rocks and Roses" by H. Lee Pratt, Master 9 FPSA
- "Double Red Knockout" by H. Lee Pratt, Master 9 FPSA
- "Eastern Pheobe Chicks" by Chris Reynolds Master 1
- "Rocky Mountains" by Chris Reynolds, Master 1

- "Midnight Breeze" by Diego Ruiz
- "Butterflies and Bees" by Andrea Shetley,
- "Orange Mushrooms" by Andrea Shetley, FPSA TT

The purpose of the Stereoscopic Society of America (SSA) is to provide a means for stereo photographers to share their work with each other in a supportive and noncompetitive environment. This is primarily accomplished by means of our postal folios, which currently encompass Holmes style stereo cards, anaglyphs and Realist and medium format stereo slides. Each folio circulates by mail from member to member. When a participant receives a folio, they remove their old view which has been commented on by others, add a new image, and then make constructive comments on the other maker's photos already in the folio before sending it on to the next person.

SSA membership is free to anyone who is already an NSA member. For more information, visit our website stereoworld.org/ssa or contact SSA Membership Secretary Dan Shelley at dshelley@dddesign.com.



Perspective du douievard Sebastopol, Paris (vue instantanée